

A CENTURY OF PIANO REPERTOIRE: AN OVERVIEW OF SELECTED
WORKS BY EUROPEAN COMPOSERS FROM 1809-1909

By

Daria Volchok Scarano

Dissertation submitted to the Faculty of the Graduate School of the
University of Maryland, College Park, in partial fulfillment
of the requirements for the degree of
Doctor of Musical Arts
2011

Advisory Committee:
Professor Larissa Dedova, Chair
Professor James Fry
Professor Cleveland Page
Professor Kira Gor
Professor Donald Manildi

ABSTRACT

Title of Document: A CENTURY OF PIANO REPERTOIRE: AN
OVERVIEW OF SELECTED WORKS BY
EUROPEAN COMPOSERS FROM 1809-1909

Daria Volchok Scarano, Doctor of Musical Arts,
2011

Directed By: Professor Larissa Dedova, School of Music

During much of the 19th - early 20th century, piano recital - solo and with orchestra, became one of the prominent forms of music entertainment throughout Europe. Further development of performance technique led to an abundance of newly written virtuosic repertoire aimed to capture and impress the audience. In addition, the instrument itself underwent substantial improvements, including expanded range, cast-iron frame and *sostenuto* pedal among others. In today's world of piano music, it is most common to see the majority of performers dedicate a significant portion of their repertoire to the pieces written during that era.

The inspiration for my dissertation project came both from the desire to learn and perform some of the pinnacles of piano literature as well as discover what was happening in Europe between the years of 1809-1909 in terms of development in piano repertoire. In fact, at first I did not intend to focus specifically on these years, but rather discovered that the pieces which I was interested in learning all were written within this timeframe. This definitely caught my attention and gave me a certain focal point. I wanted to see how the composers represented in my project might have been influenced by each other in their writing and how piano music had evolved from Ludwig van Beethoven all the way to

Isaac Albeniz within just one hundred years. And while discovering these new and exciting pieces, it definitely became apparent to me that there were many connections between all of these composers and their works.

The programs of my three Dissertation recitals included the works by Ludwig van Beethoven (1770-1827), Sergei Rachmaninoff (1873-1943), Franz Liszt (1859-1867), Frederic Chopin (1810-1849), Claude Debussy (1862-1918) and Isaac Albeniz (1860-1909).

Table of Contents

CD I

Ludwig van Beethoven (1770-1827)

Concerto No. 5, "Emperor", Op. 73, E-flat Major

- I. Allegro
- II. Adagio un poco mosso
- III. Rondo. Allegro

Sergei Rachmaninoff (1873-1943)

Concerto No. 2, Op. 18, C Minor

- I. Moderato
- II. Adagio sostenuto
- III. Allegro scherzando

CD II

Franz Liszt (1811-1886)

Liebesträume Notturmo III, "O Lieb"

Sonetto 104 del Petrarca

"En Reve" Nocturne

"Nuages Gris"

"Die Trauer-Gondel" II

"Les Cloches de Geneve" Nocturne

Franz Liszt (1811-1886)

Sonate in B Minor

CD III

Frederic Chopin (1810-1849)

24 Preludes, Op. 28

Claude Debussy (1862-1918)

La cathedrale engloutie: Profondement calme

La fille aux cheveux de lin: Tres calme et doucement
Des pas sur la neige: Triste et lent
Les fees sont d'exuises danseuses: Rapide et leger
La Puerto del Vino: Mouvement de Habanera

Isaac Albeniz (1860-1909)

El Albaicin, Iberia, Book III